

and talking and incrementally trying out ideas decades before the civil rights movement brought faster-moving changes. Thus, Austin leaves us with an important lesson to learn about reform, applicable to both the past and present.

Black Print with a White Carnation: Mildred Brown and the Omaha Star Newspaper, 1938–1989, by Amy Helene Forss. Women in the West Series. Lincoln: University of Nebraska Press, 2014. xii, 241 pp. Illustrations, table, notes, bibliography, index. \$30.00 paperback.

Reviewer Darrel E. Bigham is professor of history emeritus at the University of Southern Indiana. He is the author of “The Black Press in Indiana, 1879–1985” in *The Black Press in the Middle West, 1854–1985* (1996) and *We Ask Only a Fair Trial: A History of the Black Community of Evansville, Indiana* (1987).

Author Amy Helene Forss describes Mildred Dee Brown (1905–1989) as publisher of the longest-running black newspaper founded by a black woman in American history. She was actually the *co-founder* (with her then husband) of the *Omaha Star* in 1938. Always sporting a white carnation corsage, Brown became matriarch of the historically African American near north side of Omaha. Born in Alabama, the newlywed migrated northward with her physician husband in 1928, part of the Great Migration that transformed the cities of the Midwest. After brief stays in several other midwestern cities, she and her husband settled in Omaha in 1938. Over the five decades that followed, Brown’s weekly newspaper played a variety of roles – promoting communication within the black community and between blacks and whites as well as advocating fair housing, school desegregation, fair employment, and racial harmony. The late 1960s proved her greatest challenge, as riots racked the north side and much of the infrastructure and the population suffered enormous damage.

Forss argues that Brown’s achievements were significant. She was the only black, female newspaper owner not to inherit a weekly from her husband. The only surviving black newspaper in Nebraska (with circulation figures not clearly provided, unfortunately), the *Star* was built on Brown’s strong sense of family tradition, promotion of the politics of respectability, support for community activism, encouragement of racial solidarity, and alteration of strategies to fit the times. No one ever doubted who was in charge of her newspaper, though.

Forss takes us through eight chapters of narrative. The first discusses Brown’s family’s roots in Alabama; the second her participation in the Great Migration. During the Browns’ brief sojourn in Sioux City, they created a newspaper, the *Silent Messenger*, for fellow congregants

at the Malone African Methodist Episcopal Church. Chapter three reviews the early days of the Omaha paper, especially noting Brown's ability to develop strong ties with black and white city leaders. Forss then describes the role of gender and politics in the black newspaper industry, and especially the importance of self-help and etiquette columns for readers. Chapter five explores the *Star's* involvement with Catholic leadership in combating racial discrimination and unfair employment practices. Next is a review of the ending of restrictive covenants and segregated public schools. In chapter seven Forss examines Brown's role as mediator, not activist, in three race riots of the late 1960s. The last chapter covers her later years and her puzzling decision to leave her estate, and especially her successor as publisher, for the courts to decide. (In the end, the newspaper was claimed by a niece, who had had an adulterous relationship with Brown's common-law husband.)

This book reflects extensive use of oral history but unfortunately not much effort to place the *Star* in context. Forss briefly touches the topic of black newspapers in general only at the beginning of chapter four. What exactly accounted for the longevity of this weekly? (The author could have made better use of Henry Lewis Suggs's *The Black Press in the Middle West*, for starters.) Except for a reference to the Browns' brief residence in Des Moines and Sioux City in the mid-1930s, this work is silent on the subject of Iowa history. Readers might wish to consult Allen W. Jones's essay on the black press in Iowa in the Suggs anthology as well as D. G. Paz's piece on Nebraska found there.

This is clearly a pietistic work, marred too often by lapses in diction and syntax. It does offer a distinctive look into the life of a remarkable woman.

The Garage: Automobility and Building Innovation in America's Early Auto Age, by John A. Jakle and Keith A. Sculle. Knoxville: University of Tennessee Press, 2013. xi, 263 pp. Maps, table, illustrations, notes, index. \$29.95 paperback.

Reviewer Mary Anne Beecher is professor and chair of the Department of Design at The Ohio State University. Her research and writing have focused on, among other areas, roadside architecture.

The research and writing team of John A. Jakle and Keith A. Sculle have produced no fewer than ten non-fiction narratives that trace the history of the landscape, built environment, and cultural experiences of Americans whose lives have been touched by the automobile, the roadside, the highway, and many of their byproducts. The authors' latest offering